› 2001

mass art

massachusetts college of art

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MassArt was founded with the understanding that higher education in visual literacy is a key asset to the economy and society.

This public mission set the direction for the next 125 years. "We take seriously the implications of what it means to have a public role," says President Kay Sloan. "We want to provide access to a top grade education in art and design. But beyond that, we have a civic responsibility to connect the worlds of art and the artist to social and civic issues." Senior Vice President for Academic Affairs, Johanna Branson adds, "It's in the relationship between art and design and commerce and education and community that we focus our energies."

Conversations with President Kay Sloan, Senior Vice-President Johanna Branson, and Associate Vice-President Richard Aronowitz

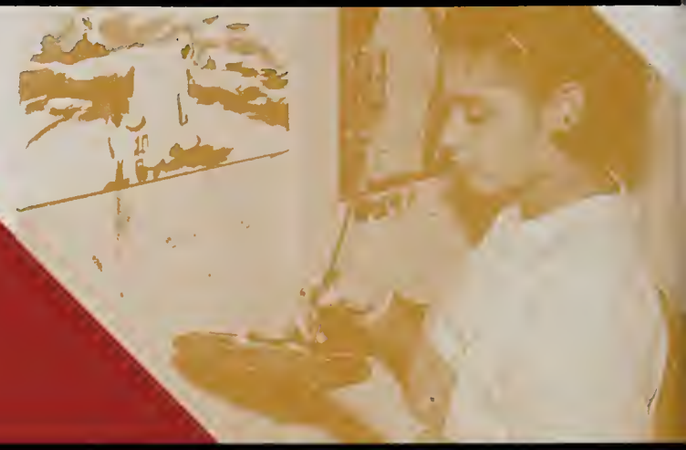
Out of our historical tradition and our founding principles comes the concern for how the young artist relates to society. This concern translates into goals for the college from the local level to the international. MassArt is prominent in our Boston community. Our students are active in various service and outreach programs, from across the street to projects throughout the city. "To be an artist you are enriched by diversity," Sloan comments, "We want students to think about what kind of creative energy the artist can bring to help solve community issues while enhancing the quality of life for people."

Our location is well suited to our goals. One of the wonderful things about MassArt is that we are in a center of cultural and artistic life, with the Isabella Stewart Gardner Museum and the Museum of Fine Arts right next door, and Symphony Hall and the Huntington Theater a few blocks away. "The beautiful area around the Fenway, the central jewel in Olmstead's Emerald Necklace, was designed; it's not haphazard. The whole notion of good urban design—that urban life can flourish and still value the natural setting— is part of what we are about," says President Sloan.

MassArt is part of The Fenway Alliance, an organization of educational and cultural institutions between Copley Square and Brigham Circle. The members are working to define the Fenway Cultural District, an initiative of Boston Mayor Thomas Menino. "We hope that soon people will see this area as a destination with all kinds of linked activities attracting visitors to a number of institutions at a time," says President Sloan. "There's the potential for exhibitions that extend over more than one institution, for outdoor cultural fairs in the summer. It's very exciting."

We offer our students the intimacy of life in a small college with a focused professional mission and the resources of a larger college or university. MassArt belongs to the Colleges of the Fenway, a group of six colleges in our immediate area, and to the Pro Arts Consortium, six Boston colleges of visual and performing arts and architecture. These alliances expand our student activities by creating an intramural sports program, shared clubs, and shared travel. "I can't think of any other independent college of art and design in the country that can offer this kind of extended academic and vital student life," says President Sloan.

Another product of these alliances is that our students can cross-register with any of these colleges and at other state colleges. "Anything not offered here such as foreign languages," says Branson, "is still readily available." Students can also spend a semester at another U.S. or Canadian art school. Not only can they take liberal arts beyond what we offer here; they can also take specialized courses at other colleges.



"Our focus is on both the work of the student and the student's work in the world."

"We are working hard on expanding our international programs," says Branson. "It's important that our students recognize that they are part of a global society." Says President Sloan, "We have nine or ten different countries in which we run courses which include travel experience with an instructor. Some of our students haven't traveled a lot before coming to college. We make sure that they can." Branson agrees. "We are dedicating more and more scholarship funds towards helping students participate in courses that we run in other countries. Every year, they can sign up for courses in which part happens here on Huntington Avenue and the other part happens in China, Egypt, Italy, England, or Mexico."

Students can also apply to study for a semester abroad. Many students attend colleges in Germany and in the Netherlands, at SACI in Florence, at the Burns School in Ireland, and at the Glasgow School of Art. We have a sister college relationship with the Central Academy of Arts and Sciences in Beijing and with three colleges of art in Vietnam. "We're making contacts with art colleges in Cuba." says President Sloan "This fall, a group of faculty are going to the Seventh Biennial of Havana, one of the most significant international art gatherings in the world."

Our upcoming building projects reflect our investment in our mission. A new residence hall will open in September 2002. It's an artist residence, designed to have studio spaces on every floor, a large exhibition gallery, and rooms equipped with drawing boards instead of traditional desks. We are revamping our cafeteria into a contemporary dining facility—an expanded students' campus center shared with the students from the Massachusetts College of Pharmacy. It will include a food court and an area for receptions. "We see this as a core for people to meet formally and informally. There are areas within it that are ideal for gatherings. We've never had that before," says President Sloan.

Construction is about to begin on a flexible performance and installation space, named after Elizabeth and Robert J. Pozen, the main donors. "We want to create a space for artists whose work has not yet been done," says Associate Vice-President Richard Aronowitz. The new space will include broadly distributed computer drops, multiple power outlets, climate control, acoustic wall treatment, and a new ceiling grid, theatrical lighting and sound systems. The hall will be wired to send and receive cable and have the technology to support all manner of performance. It will be a teaching space for the Studio for Interrelated Media and will be available to the entire Boston arts community.

Another part of the master plan for rebuilding the campus is a new expanded Interdisciplinary Design Studio, shared by all the Design departments, with digital capabilities at every student work station. MassArt is instituting a Center for Art Inspired Teaching and Learning, a resource and seminar center with a program of support and continuing education for teachers in the visual arts.

We have formed an alliance with UrbanArts, a well-recognized organization that has managed many public art projects, and supported and advocated for public art. The new partnership integrates UrbanArts' community art education programs into MassArt's community outreach and leads to the development of the UrbanArts Institute at Massachusetts College of Art. "The alliance is a way in which the college can become more active in the whole area of public art," says President Sloan. "This has always been part of our mission, but we haven't until now had an educational focus on public art." In a symposium last spring, Branson says, "we considered questions about how public art is best exhibited, best seen, best made; how to get children engaged with art work; how to successfully commission and execute works of art for public spaces, and how to invite the public to look at art."

Our focus is on both the work of the student and the student's work in the world. "We want students to know that they are coming to a series of rich environments that are like homes-because the departments become homes, since students become so invested in their majors." says Branson "We provide a welcoming environment because, let's face it, art making is scary. What people care about here is how much you are willing to risk in quest of your art making. Students have to be prepared to fail a lot and to learn from failure. We want them to understand that they will be supported and we encourage them to support each other. We want them to understand that each studio is a haven for them, an art-making haven."

"A good art degree, a good program in visual arts with a good liberal art component can contribute to people's ability to be creative thinkers and problem solvers," says President Sloan. "Problem solving involves creativity and thinking freely. After all, what do artists and designers do in their studio? They are all working on solutions to problems. And if they can bring that kind of thinking skill to social problems, to community problems, they can make major contributions to society. I think you can extend the idea of better design from the physical world to the human, that there could be a better quality of life overall." She adds, "It's a good time to be an artist or designer."

› *somewhen* / 1999

Exhibitions and Visiting Artists programs

College and university galleries tend to be where the exciting work is shown in Boston. MassArt's Bakalar and Huntington galleries, which occupy over nine thousand square feet, host several major exhibitions each year, as well as graduate and undergraduate students in graduate thesis exhibitions, the annual Senior Show, and the All-School Show.

The Exhibitions Program is a respected force on Boston's art scene. An important objective of this program is to exhibit works of art not usually seen in New England. The program mounts six to eight professional shows each year. Well-known figures in modern and post-modern art as well as young artists have premiered work. These shows are covered regularly in the New England, national, and international press.

Another objective of the programs is to present a balance of different media, including painting, design, photography, sculpture, and performance art. In 1999, the college presented *somewhen*, which dealt with the hybridization of times, forms, and systems, and referenced pop culture, art history, science fiction, and biology. In 2000, the college presented *Rapture*, an international multimedia group exhibition that explored the infinite and transcendence as well as destruction and apocalyptic vision.

The Visiting Artists Program brings artists from around the world to join the MassArt community for a few days, weeks, or months. Artists of diverse backgrounds interact with students through lectures, slide talks, gallery walk-throughs, symposia, and residencies.

Some of these events are related to curricula, while others are designed to fill a gap or broaden the experience of being at MassArt. Diverse programming is the rule, and the nature of a visit is anything but predictable. In keeping with its goal of bringing to the campus the major issues and controversies that animate the practice of contemporary fine arts and design, the program also organizes lectures, panel discussions, and symposia on a variety of topics.

Artists recently invited to lecture at the college include photographers Lois Conner, Joan Fontcuberta, and Jeanne Dunning. Sculptors and installation artists include distinguished alum Glen Seator, Lesley Dill, Stephen Hendee, Kim Cridler, Emil Lukas, and Gary Griffin.

Curators, writers, and critics include international curator and critic Klaus Honnef; San Francisco MoMA Photography Curator Douglas Nickel; historian, curator, and writer Sharon F. Patton; Cuban American interdisciplinary artist and theorist

› *rapture* / 2000

6 to 8 professional shows each year

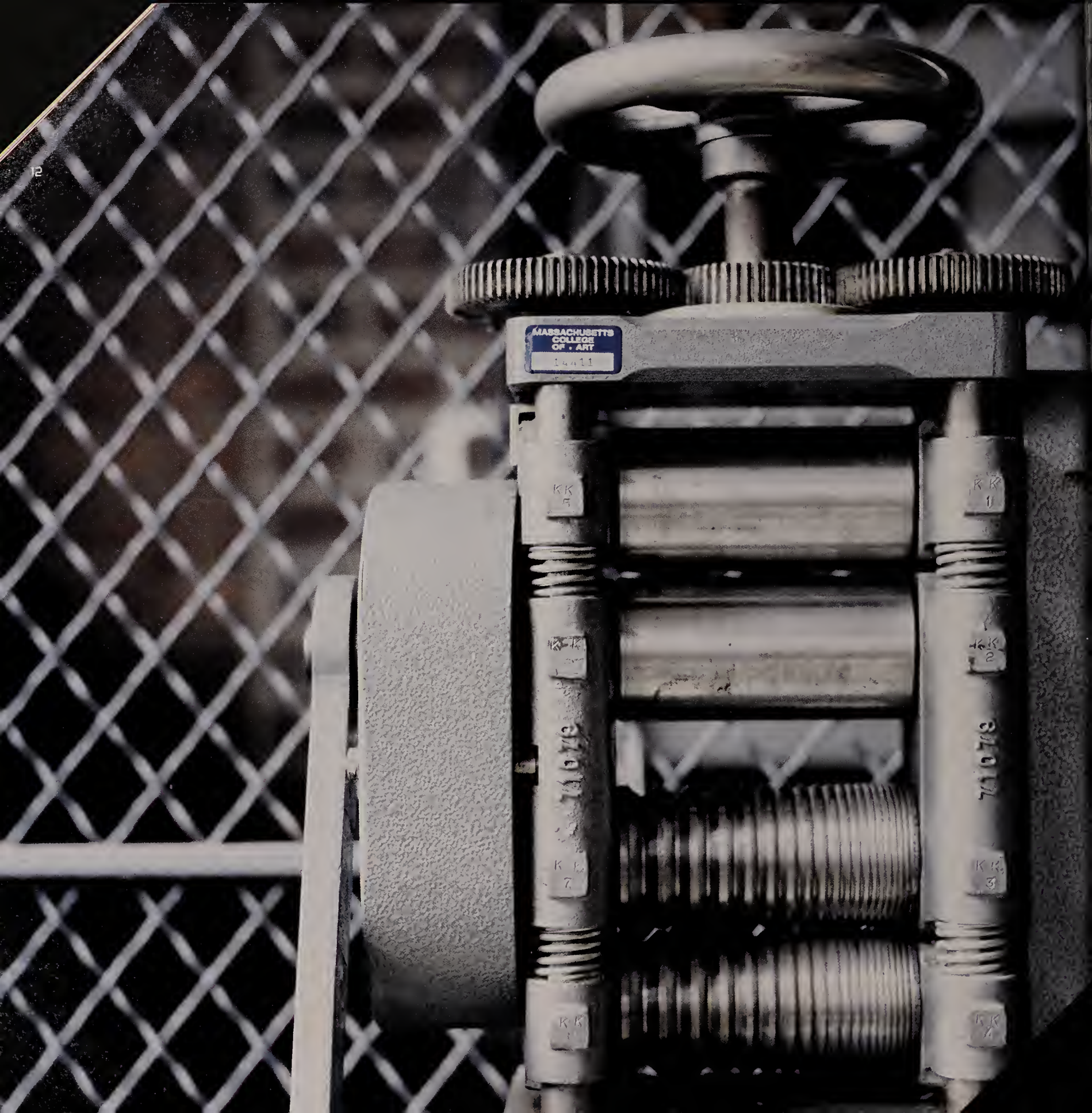
Coco Fusco; and New York MoMA Assistant Photography Curator Darcy Alexander. International graphic designers include Makoto Saito from Japan; James Victore from Britain, and Jennifer Morla from the United States. Environmental artists and community activists include Mel Chin and Lily Yeh.

Printmaker Jeffry Mitchell worked with students in printmaking classes as part of the Master Print series. A panel discussion on video art, its sources and significance, was hosted as part of the *Transmission* exhibition. Panelists included video artist/holographer Betsy Connors and the Whitney Museum's Curator of Film and Video Chrissie Iles.

Visits often coincide with the exhibition of an artist's work, and artists frequently involve students in preparing these exhibitions. Photographers Catherine Chalmers and James Casebere lectured on their work and also worked with the college's rare 20x24 Polaroid to create one-of-a-kind large format photographs. Laura McPhee and Virginia Beahan spoke to many classes, including groups from other schools, during their *No Ordinary Land* exhibition of photography. Painter Calvin Seibert and installation artist Stephen Hendee of the *somewhen* exhibition lectured during their exhibition as did conceptual/visual artist Peter Eudenbach, photographer Jeanne Dunning, sculptor Petah Coyne and photographer Peter Garfield of the *Rapture* exhibition.

The Visiting Artists Program also facilitates the Adderley Lecture series, which brings to the college artists, teachers, and lecturers of color. Past lecturers include Melvin Edwards, Lorraine O'Grady, Sharon Patton, John Scott, and Fred Wilson.

Looking to Learn, the college's innovative gallery education program, brings public school children to exhibitions. The program's objective is to promote visual thinking through interactive, inquiry-based activities. Children learn how to look by doing, by imagining what the artists were thinking about when they created the work, or by projecting their own imagination onto what exists in the work.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Studio Foundation

A strong foundation program is essential to an effective and comprehensive art college experience. A "foundation" course is sometimes equated with development of a "tool chest" of vital resources for advanced studio training and liberal-arts studies, and a variety of information, experiences, and knowledge of art forms from all over the world, past and present. In the Studio Foundation Program, students develop such a tool chest-the by-product of their immersion in a demanding, intense experience. The program is as much about getting usefully lost as about finding one's direction.

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Typically, students' ideas about what they will study in art school change as they encounter challenges in areas new to them. The photographer goes into metals; the illustrator into art education. Students develop a greater sense of responsibility for their decisions and a broader basis for determining where their strengths and interests lie. They leave the program able to ask the kinds of questions that ultimately will drive their work and careers in school and beyond.

develop a critical eye

The foundation courses are an important transition between the pre-art college experience and advanced studio work. First-year students take the six required foundation courses as prerequisites to the sophomore year when they enter their major concentration. In this program, they explore drawing, design, color, 3-dimensional arts, and media arts: film, photography, video, and interrelated media. They are introduced to a wide range of materials and techniques with which to develop forms for their ideas. The program is designed to help students develop a critical eye and formulate a personal vision. Most courses are structured as critiques in which students get feedback on their work and learn to articulate their intentions.

process is paramount

In the first semester, students take courses organized around specific themes such as Book Illustration, Art and the Internet, Clay Vessels, Metals and Nature, and Art and Fashion. The focus on an area of interest outside the confines of a concentration is unusual in the first year. This intense personal investment is ordinarily found in upper division courses and even graduate work.

In all courses, process is paramount. Students address questions of research, problem solving, idea generation and development, presentation, and criticism. Consistent with the program's emphasis on question over answer, we focus on the critique model and on building critical skills. Students also learn the tools and vocabulary that will become second nature to them.

Students organize exhibitions and special department-wide projects, which prepare them for the scrutiny of their more mature productions. One example is an exhibition we are planning called Boston, 2001. The theme is life in Boston from the perspective of the many different backgrounds of our students.

We are expanding our mentoring programs. This is the fifth year of a small mentoring program for the graduates of Boston public schools. We are also working with sophomores as peer mentors for entering freshmen. And we are beginning to pair graduate students with freshmen for mentoring in how to present and develop exhibits, write artist statements, and work in the digital lab.

The Studio Foundation faculty are active artists, dedicated teachers, and community-minded people, who share a strong inter-disciplinary philosophy. Our teachers come from throughout the world. This culturally diverse group functions as a team to help students become fluent in the language of space and time that cuts across cultures.

art history

Critical Studies

Critical Studies courses are designed to inspire critical thinking and stimulate the imagination of art students. They help art students understand the context in culture and history out of which enduring art springs. They encourage students to think clearly, write effectively, and develop the informed, flexible minds that make art possible. We believe students can best achieve their artistic intentions when they understand the achievements of others. We use Boston's museums and galleries to stimulate critical viewing and writing by students. All Critical Studies courses require essay writing because nothing expresses thought more clearly than the written word.

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Students take a third or more of their courses in the Critical Studies Department. They select elective and required courses from four areas of the department.

Freshmen take four required courses: two in art history, one in American or world history, and one in written expression. Sophomores take Literary Traditions. Students select a natural science or mathematics course and additional electives from the other three areas to complement work in their chosen disciplines or to satisfy individual interests.

Art History courses teach students to approach and understand works of art in their cultural and historical context. All courses emphasize research skills.

Social Sciences courses give students a working knowledge of the major disciplines and methods of inquiry in the social sciences. Students develop a sense of historical perspective and deepen their understanding of their own and other people's historical and cultural heritage.

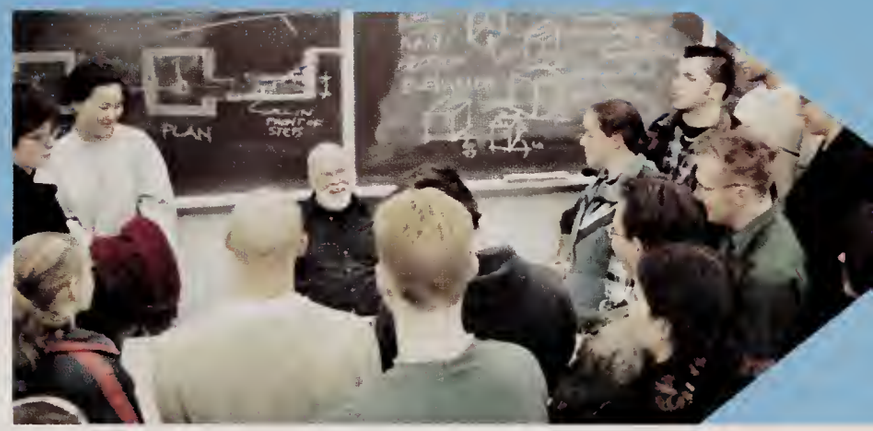
Writing, Film Criticism, and Literature courses teach students to discern the complex layers of feelings, ideas, meanings, and historical forces manifest in verbal or cinematic art. Students read and analyze literary works and films to gain insight into and appreciation of the works, and to explore new ways of thinking about their own creative work.

Natural Science and Mathematics courses cover the contexts, concepts, and methods of science and mathematics, and foster the ability to form critical judgments using scientific principles.

For students with strong portfolios but poor language skills, we offer a Pre-Semester Program. As a condition of their admission, we require these students to complete successfully the Critical Studies Pre-Semester Program in the summer before they matriculate. Some other new students may be required to take the Writing for Artists course in their first semester.

A Writing Center is available in-person and online for students to seek help to bolster basic skills or to work on their papers for any course at any point in their college careers. The Writing Center hosts a writer's group, the Blue Moon Poets and Playwrights, which meets once a week and is open to all MassArt students. It also sponsors a series of poetry, fiction, and play readings open to all members of the MassArt community. We plan to collaborate on a literary supplement with the school newspaper Sticks and Stones. Advanced students may sometimes earn Critical Studies directed study credits by editing the publication or writing for it.

inspire critical thinking



art history

What distinguishes the Art History major is the large studio component; here, art history students are creators and scholars of art.

Classes are open to all, but we provide Art History majors with a more in-depth reading and research program in preparation for graduate school. Requirements consist of a broad number and type of courses. In addition to courses in medieval, renaissance and classical art, some courses in non-Western art are required also. Courses for juniors and seniors who concentrate in art history meet in seminars of 12-15 students. The seminar model provides students with more personal academic experience.

The department offers many interesting opportunities for students to study abroad. Faculty have accompanied students on trips to England for a course in "Castles, Cathedrals, and Country Houses." In Italy, students explored Renaissance painting, sculpture, and architecture as well as Baroque and Rococo art and decoration in Venice, Padua, Vicenze, Mantua, and Parma. One result of this trip was that students have begun to receive resident internships at the Peggy Guggenheim Foundation in Venice.

In collaboration with Service Learning Projects, one of MassArt's community outreach programs, the department offers an Alternate Spring Break program. Last year, students traveled to New Mexico to study Native American art and culture. For 2001, we are planning a trip to Egypt.

Every year Professor John Russell chooses one or two MassArt students, based on professional qualifications regardless of major, to accompany him on his excavations in Tell Ahmar/Til Barsip on the upper Euphrates near the Turkish border of Northern Syria as part of "Archeological Theory and Methods."

And our students are eligible for internships in galleries and museums, such as the Isabella Stewart Gardner Museum, the Museum of Fine Arts, and many Newbury Street galleries and auction houses. Our student government organization arranges field trips to view major museums and galleries, such as to New York, Washington, DC, Toronto, and Mass MOCA in western Massachusetts.

› sejal patel / art ed / senior

› jeremy boudreau / art ed / senior

Art

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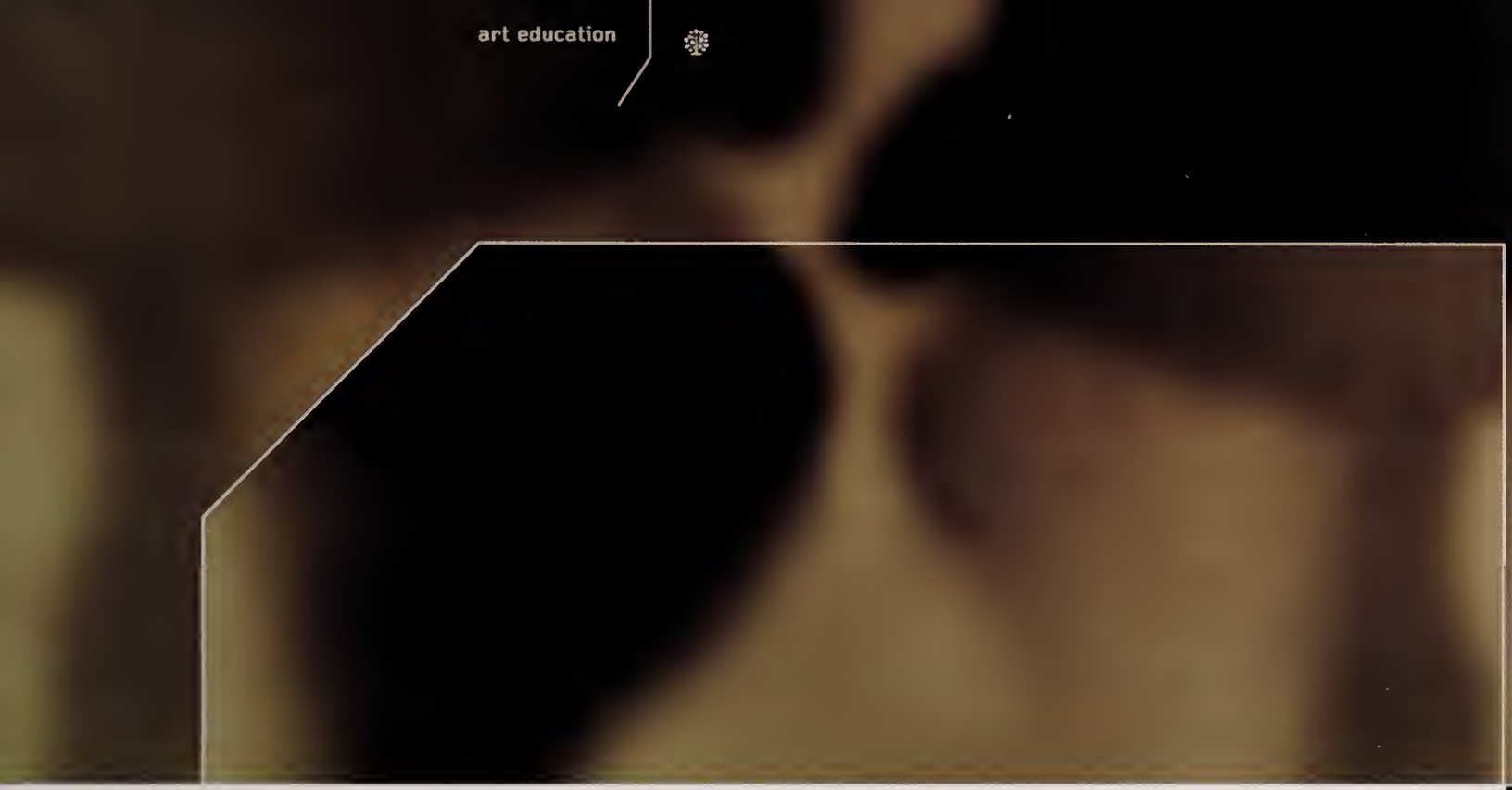

The Art Education Department believes that the best art teachers have a life-long commitment to their own art making. They find inspiration for teaching in their own creative processes and inspiration for their studio work in their teaching experiences. As Chair Claudine Bing points out, "Teaching is very close to the art making process." Art making carries with it a broad social responsibility, and the art teacher's role often extends into the community. Our curriculum includes art education in schools, museums, community arts centers, and other educational contexts.

Education

art teacher education / studio education / museum education / community education

The program combines the scholarly discipline of an academic program with the intensive studio-based focus of an art college. Art Education courses divide into four areas: theoretical frameworks for teaching art; direct experience with materials and processes; field observation and participation; and student teaching. We emphasize understanding and creating bridges between different cultures and artistic heritages and require students to study the history or art history of at least one non-Western culture.

focus

on studio processes and viewing experiences

A number of courses focus on studio processes and viewing experiences. Critiques and discussions provide students opportunities to assess their own studio work and develop important teaching skills. Students explore a variety of learning environments, populations, teaching styles, and learning needs. They do field observation in schools (elementary, middle, high school, and special needs classes), community centers, museums, day care and after-school programs, and other sites in the Boston area. We see research and creative scholarship as related activities.

A distinguishing feature of the program is how the student teaching component is structured. The Saturday Studios program, established in the 1940's, allows students to work together under direct supervision while instructing high school, middle school, or elementary school students. Art education students begin their student teaching having already been in a classroom with other student teachers. The Saturday Studios program introduces children to the process of art making, and focuses on forming ideas, handling materials, and defining and achieving intentions.

Our students participate in department and collegewide exhibitions. The Art Education Arnheim Gallery is the center of many activities throughout the year; the exhibition schedule features work by faculty, students, MassArt graduates, K-12 art teachers, and children from the Saturday Studios and student teaching sites. Recently we hosted Video Live, an interactive video exploration for young people that accompanied an exhibition at the Bakalar and Huntington galleries. The program helped youngsters interpret a major history of video art.

Art Education students may become involved in several special programs, both at the college and in the community. Some recent examples include Art and Community, an art education course that involved an 8-week service learning component that each student designed.

Art Education students choose one of four undergraduate programs. Students in Art Teacher Education take a broad spectrum of courses in many studio areas. Students in Studio Education have a dual focus in one studio area and art education. Students in Museum Education specialize in art history, museum study, and education. Students in Community Education focus on community studies, studio, and education. Teacher certification in Massachusetts requires passing the Educational Certification Tests. Those tests are administered by the Commonwealth's Department of Education and are separate from the Art Education programs of the college.

Communication

The Communication Design department offers both Graphic Design and Illustration concentrations. Each emphasizes the need to communicate to broad audiences and the skills required to tackle the complex design problems that arise across disciplines. The faculty is committed to providing students with a solid grounding in the basics of design, the use of current tools, and the standards of professional practice.

graphic design / illustration

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Design

bearing on the problem
and its potential solutions
needs to be marshalled and
made available in a
clear and accessible way.
The thinker, concerned with a particular problem,
needs to have as much relevant
information
in memory as possible
and , when the limits of memory
are reached, overflow information
at hand for consultation as needed.
This aspect of problem solving is
most often called research.
research

› chie yoshi / graphic design / senior

› donald wright / illustration / senior

› dorothy mccauley / illustration / senior

SONY

engage and inform

combine text and image into a cohesive message

Both disciplines require strong concepts, a knowledge of design principles, the ability to work with letterforms or typography, the development of images, color application, craft and technology. First-semester sophomores take a course that emphasizes the importance of the design process and interdisciplinary cooperation in solving visual communication problems.

Classes include demonstrations, lectures, and critiques by peers, faculty, and visiting professionals. Required and elective classes address specific media. Each semester, students show their work to a panel of faculty reviewers to determine whether they are acquiring the necessary skills that the profession requires.

A strong background in a basic design discipline is required to fully exploit the tools available on computers. We encourage students who want to focus on computer applications to take computer electives to support their design or illustration. A wide array of electives are available, and new courses are offered as new software and hardware arrive.

An Interdisciplinary Design Studio will support this mission. A key feature of this new space is a "technology spine" that places computer labs next to design studios. The goal is to create the collaborative environment, found in professional design shops, in which students can work with both traditional and technological tools.

Partway through the millennium, we figured out how to shape and polish glass so as to see far and
to see small, and we dug back into dead languages of previous millenniums to name our new aids to
seeing — telescope, microscope, spectroscope, spectrophotometer, spectroheliograph and, eventually,
television. We figured out the art, the geometry and the semantics of perspective. No wonder our super-
heroes had X ray vision, so did we. And infrared vision, and ultraviolet vision, and gamma-ray vision
We catch the fever
and nuclear-magneuc-resonam vision. We extended our sights far beyond the tiny spectrum our unaided
eyes could handle, from moles to red.
We looked out, and we looked inside. We saw where earth is and what humans are (if not quite who we
are). We neutered quasars and we noticed viruses. Surprise! In all falling rain, carried from gutters into
water-butts, animalcules are to be found — in all kinds of water, standing in the open air. animalcules
can turn up," cored Anton van Leeuwenhoek, the first man to observe bacteria. We figured out some
things about color and space. "To myself," Isaac Newton remarked modestly, "I seem to have been only
like a boy playing on the seashore, and diverting myself in now and then finding a smoother pebble
or a prettier shell than ordinary, while the great ocean of truth lay all undiscovered before me."
The — and perhaps most important of all — we learned to
fourth dimension. It started innocently enough, with mundane items like railroad schedule charts
and weather histograms: new graphical representations of time. "Here is a popular scientific diagram,
a weather record," said a famous fictional character, the Time Traveler of H. G. Wells, explaining the
fourth dimension years before mathematicians and physicists had worked out the details. "This line I
trace with my finger shows the movement of the barometer. Surely the movement can have thus lost
to any of the dimensions of Space generally recognized?" The hero of "The Time Machine" was a time
traveler who used ivory levers and quartz rods. But Wells also invented another kind of time traveler,
a Professor Gibberne, hero of a little-known story published at the turn of the century under the title
"The New Accelerator." Professor Gibberne is a time traveler on drugs — really preparing no less than
the absolute acceleration of life."
The times themselves were accelerating: "these youthful days," Wells wrote — and ordinary people
"languid" people, needed a little something extra just to keep pace. So Professor Gibberne invented
a substance that would speed the nervous system, he hoped, by a factor of two or even three.
He mixed his poison with water, swallowed and closed his eyes. Moments later he sensed that the world
had slowed to a crawl. Long before the motion-picture industry made its own discovery of slo-mo, he
opened his eyes to a window curtain frozen in the act of flapping in the wind. He let a glass slip from
his hand and watched it drift ever so slowly toward the floor. Outside, motion had nearly ceased, a puff
of dust hung in the air behind a horsetail, people peered in midgesture and he felt what a later time
would call existential nausea at the exposed unpleasantness of it all — strange, silent, self-conscious-
looking drummers." Gibberne walked about at his thousand-times-accelerated pace, invisible to everyone
else. He perceived the lazy motion of a horse's legs, a driver's whip and a bumblebee's wings.
Professor Gibberne exclaims, "It kicks the theory of vision into a perfectly new shape." As Wells was
writing, the theory of vision was already being kicked into a perfectly new shape. A fresh way of seeing
movement — by freezing time — directly inspired him. The rights that came to Professor Gibberne when
he dragged the world around him into slow motion had already begun to come to a few pioneers.
They used cameras.
November 21 1999
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The New York Times Magazine 83 November 21 1999

› kristy downing / graphic design / senior

› sara morton / illustration / senior

graphic design

The Graphic Design concentration teaches students to combine text and image into a cohesive message that will engage and inform.

The changing technology has placed graphic designers in the forefront, creating visual messages for the Internet, for print, and for public signage. Its power and complexity also changes the traditional role of the designer. Designers often find themselves as team leaders and are expected to understand a range of artistic and commercial design applications.

Students work with teachers who are themselves professional practitioners, to learn work in both print and dynamic media. The fundamentals of design remain the same across media: color must enhance meaning, typography must be read, images must strengthen the message.

Students define, research, and produce a degree project that often informs their professional direction. With the help and advice of faculty and with interviews and internships, seniors shape their portfolios toward their area of professional interest. The annual group show of portfolios attracts professionals from software firms, publishing houses, advertising agencies, and design studios that produce print and interactive media.

MassArt donates space to outside organizations for events that benefit the design community and students. The faculty works to bring prominent artists and designers to the college. We also offer internships with organizations such as WGBH, Stoltze Design, Houghton-Mifflin, and a number of advertising agencies, web design, and high tech companies.

illustration

Illustration focuses on creating pictorial interpretations of ideas or narratives for reproduction in print, electronic, and time-based media. Students research and develop idea, character, and setting with an emphasis on drawing from observation. We emphasize the study of the human figure and its relationship to environment. Students learn to render images in a range of media, while building skill in developing visual concepts. In electronic media, students explore the compositional elements of time, movement, and sound.

Elective courses allow students to emphasize either print- or time-based media, or both. We feel that students must know something about both media and be able to work in either field if they choose to do so.

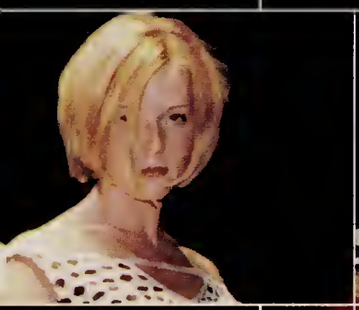
During the senior year, students prepare a degree project, which they have proposed and researched. This project culminates in a body of images that reveal the student's emerging style and personal point of view. Graduating seniors exhibit their project work and present a portfolio for market entry to invited professionals from publishing, editorial, advertising, institutional, and corporate markets.

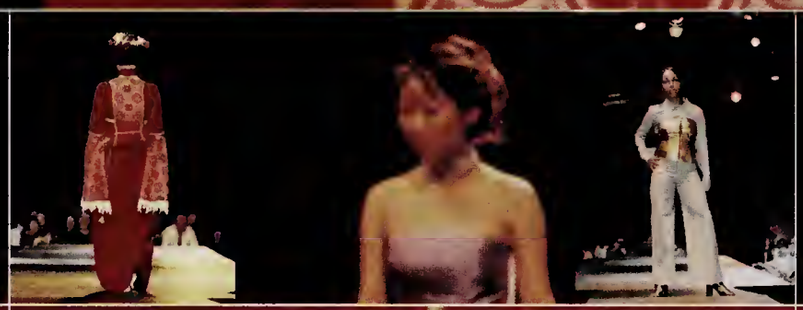
All faculty members work either as free-lance illustrators or run their own illustration businesses. Their connections help them to coordinate interesting assignments and internships with agencies outside the college. For example, the work of five students is included in the publication of Say Good Night to Illiteracy, as winners of a national competition held by Half Price Books.

Another class worked with the Mission Hill Main Streets Initiative on its annual calendar, which it sells as a fund-raiser to make improvements for area businesses. After talking to the owners about the business and their views of the neighborhood, the students completed illustrations featuring the businesses with quotations by the owners.

Environmental

architectural design / fashion design / industrial design





› christina carrozza / fashion / junior

› kelly wehner / fashion / junior

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Design

› tali buchler / architecture / senior

› keith girard / fashion / junior

The Environmental Design Department comprises Architectural Design, Fashion Design, and Industrial Design. These concentrations share a broad professional and interdisciplinary philosophy; the faculty seeks to prepare students to tackle complex design problems that arise across disciplines.

An Interdisciplinary Design Studio will support this mission. A key feature of this new space is a "technology spine" that places computer labs next to design studios. The goal is to create the collaborative environment found in professional environments, in which students can work with both traditional and technological tools.

SINGER

A key feature of this space will be a "technology spine" that places computer labs next to design studios.

architecture

Architectural design students can concentrate on general architectural practice, exhibit design, model making, computer-aided design (CAD), design/build, or interiors. The faculty does not advocate any particular style of design: it teaches ability. Students are expected to become sensitive to sociological and ecological issues of the environment.

Classes involve critiques of student work. Several times a year outside practitioners also participate. Critiques address general issues of structural safety, appropriateness of material, relationship of form to intended uses, and specific issues such as the potential for using solar heat, how to improve the neighborhood context, and how parking and delivery work for the site. Students are expected to read widely and write about their work.

The faculty consists of practicing professionals. Classes are friendly, informal, and highly participatory; they take many forms-dinner meetings, field trips, and lectures. Previous classes have designed a medieval exhibit in a local museum and designed and built a student art gallery on campus. A recent seminar in sustainable design dealt with passive and active solar design, ecological plumbing, and urban forestry.

Students who want to become registered architects should plan to attend a graduate school in architecture before their apprenticeships and state licensing exam. MassArt students have an excellent record in gaining admission to graduate schools. Graduates have also entered fields such as historical restoration, interior design, city planning, exhibit design, space planning, design and build, architectural graphics, recreation structure design, computer-aided design, professional model building, and teaching.

› linh nguyen / fashion / junior

› melisa saraceni / fashion / junior

fashion design

The fashion industry must balance commerce and art. A faculty of practicing designers prepares students both to input manufacturing specifications and to drape silk to create a new silhouette.

Students learn to design and construct garments for women, men, and children. They develop an understanding of couture and ready-to-wear, of accessory design and theatrical costume, of traditional and nontraditional materials. Students are encouraged to explore individual interests and styles as they master detailing techniques and issues of marketability, cost, care, and comfort.

The program brings a broad perspective to fashion, merging couture design with the manufacturing process. Computer technology is widely used in the ready-to-wear industry, but is less common in couture design, which is the strength of the department.

Students learn new and traditional tools used in design and pattern-making. Designers trained in the traditional methods and on the computer can compete globally.

Senior degree projects consist of a signature line of garments based on research in an area of interest. Recent projects include African-inspired millinery, costumes derived from the Sami culture, and sportswear based on the history of aviation. Advanced students also take a research class that includes studies in fashion marketing.

Students organize and produce an annual show of their work. They work with lighting and sound, design sets, engage models, choose make-up and accessories, and write copy and promotional materials.

Some graduates work in manufacturing divisions, design offices, and product development companies. Others work in costume design, couture, women's sportswear, bridal, men's wear, and children's clothing.

industrial design

Industrial design students explore problem-solving methods used in the field through projects that cover a variety of products. The design process involves research, concept sketching and rendering, detail design refinement, mock-ups, manufacturing analysis, and final presentation models. Program areas may range from consumer products, technical/medical instrumentation, athletic equipment, toys, furniture, packaging, and display.

The variety of recent degree projects is impressive: an exercise chair for the elderly, special effects techniques and models for a science fiction movie, an elementary school desk system, a portable dental unit, and fixtures for a handicapped bathroom.

All faculty are practicing designers and members of the Industrial Designers Society of America, with many contacts in industry. Students can earn internship credit for approved work in manufacturing and consulting firms. The semester review offers students an excellent opportunity to show their work to professionals in New England; many students receive offers for internships and full-time positions. Graduates and undergraduates continue to win numerous national and international awards in a wide range of design activities.

› louise outler / industrial design / senior

painting / printmaking

Fine Arts 2D

The Fine Arts 2D department houses the concentrations of Painting and Printmaking. Both programs support a broad range of ideas and techniques that emphasize personal expression and a passion to create with liquid color and form. The department provides disciplined study of the traditions of two-dimensional media as well as exploration of mixed media, environmental, and conceptual art forms.

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› jeffrey fitchera / painting / senior

› bret gamache / painting / junior

› colee curtis / painting / junior

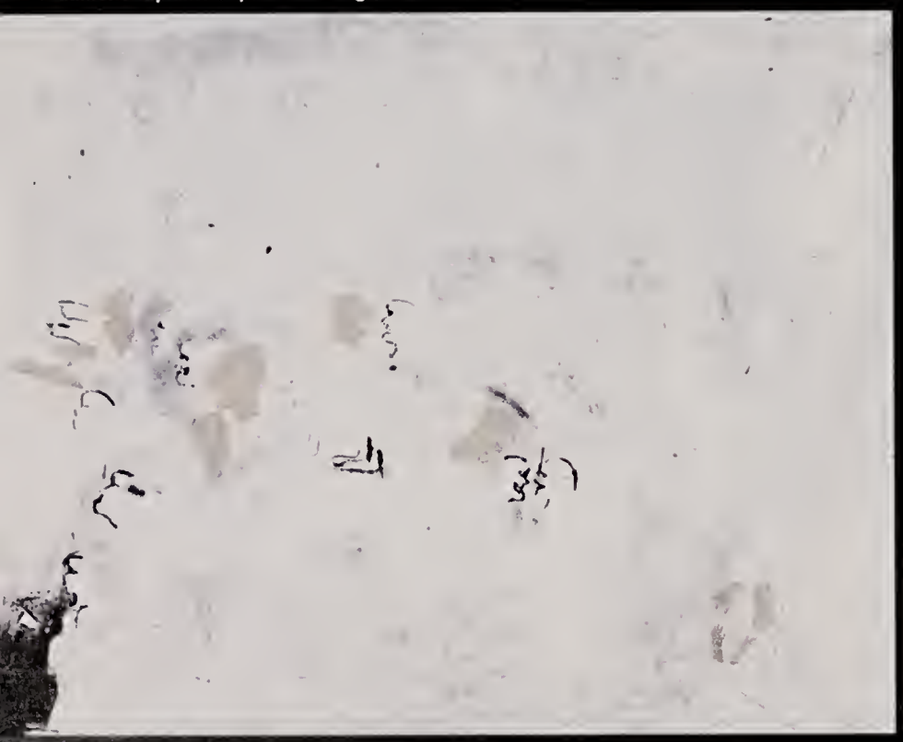
ETCHING
INKS ONLY

investigate creative possibilities that

cross boundaries

The faculty consider painting and printmaking to be allied and interrelated disciplines. They encourage students to investigate creative possibilities that cross boundaries and mix media.

Few art colleges in the country can offer studio space to all its students. The Fine Arts 2D department at MassArt has over 50,000 square feet of studio space to accommodate its undergraduate and graduate students. MassArt is unusual in offering studio space to undergraduates. Juniors and Seniors have their own individual studio space for the year; sophomores share studio space. The studios are open from 7 AM to midnight, seven days per week. During critical periods in the semester, students have 24-hour access to studios.



› danielle laplante / printmaking / senior

› kevin morosini / printmaking / junior

painting

The painting faculty work with each student to develop an individual direction and a set of aesthetic values that support his or her goals. The program is apprenticeship structured; 15 to 20 students work together in the same studio area, sharing ideas and resources. This format gives painters time to focus thought and energy on painting.

We consider drawing to be essential to the development of student work. A special course, Drawing for Painting, is required for all students each fall term. The class seeks to establish the important links between the instinct to draw and the conceptual processes that form the basis of painting.

All painting students meet for 9 hours of class painting time each week. We expect them to work in their studios for an additional 6 to 12 hours per week.

Sophomores study the most essential techniques of painting, from stretching canvas and learning to represent literal space on a flat ground.

Juniors and seniors meet together to undertake advanced problems in painting and drawing. We emphasize theme development and advanced techniques and processes, as well as experimentation with the form and content of painting.

printmaking

The printmaking studios-perhaps the best printmaking environment to be found anywhere-attracts students from across the country into an open and intensely focused art-making experience.

The curriculum offers a classical education in traditional print techniques; we also support experimentation within the technical processes or any combination of processes, from artists' books to installations. Students work in etching, lithography, silkscreen, and non-toxic photographic processes. Courses in artists' books and monoprint allow printmaking students to explore alternative techniques and methods of presentation.

We continue to experiment with nontoxic materials. We use the latest computer technology and materials to augment traditional approaches. Students use the computer for color separation and also to modify their own drawings, which they scan into the computer and transform into a variety of print media, including IMAGON and polychrome plates.

Printmaking students work together with one instructor in groups of 15 to 20 per section in a common studio. Students meet with their instructors for 9 hours per week and are expected to work an additional 6 or more hours in their studios per week.

An active Graduate Program and a Master Print Series involves collaborative work with visiting artists and training in professional edition printing. These artists create new work with students, who see first hand how celebrated artists work and think. Artists usually stay for up to a week. The scope of projects varies from print installations to silk screen monotypes to a series of etchings.

The sale of work produced in the Master Print Series sustains the program and contributes substantially to student scholarships. Visiting artists are always impressed with the professionalism and with the sense of community among the students.

The printmaking department has also sponsored projects ranging from high school outreach programs to collaborations with other art schools in the area. We organized and hosted the city-wide, month-long Boston Print Marathon with the Museum School, the Art Institute of Boston, Wellesley, Harvard, and Boston University. The Marathon included numerous student exhibitions, workshops, symposia, demonstrations of techniques, and gallery and museum exhibits. And several times we have rented a real steamroller and invited the community to join in the printmaking, working on 4'x8' plywood blocks in the street next to the college.

› suemee kim / metals / senior
› ted hinman / sculpture / senior
Fine Arts 3D
ceramics / fibers / glass / metals / sculpture
› hugh boyd / sculpture / senior
› rebecca harris / glass / senior
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The structure and activities of the Fine Arts 3D department center on the world of objects and object-making. Philosophically and practically, the department reflects the contemporary art world and culture, where boundaries are dissolving: sculptors are making furniture, fiber artists are building installations.

Contemporary innovations and formats coexist with traditional approaches; students explore time-honored techniques and craftsmanship along with new technologies. We expect all students in the department to become technically competent, conceptually independent, critically aware, and dedicated to their passion of art-making.

> meghan sullivan / ceramics / senior

The Fine Arts 3D Department is housed in renovated spaces that occupy one of the college's buildings. The nearly 42,000 square feet of well-ventilated and studios and workshops feature state-of-the-art equipment and materials. These extraordinary facilities accommodate welding, fabrication, machine tool processes, blacksmithing, foundry processes, woodworking, hot and cold glassworking, kiln firing, and more.

Our faculty are working artists. Their close ties to the contemporary art world in Boston and beyond provide contacts through which students profit enormously. Students also learn about art and art-making through visits to area studios, galleries, and museums, and from visiting artists and interesting exchange programs. And as new technologies emerge, the faculty have embraced computer modeling, computer-assisted design (CAD), and computer-controlled devices as resources that are becoming more important.

42,000 square feet of recently renovated studio space

This cross-disciplinary department encourages students to push the limits of their expectations and creativity as they develop increasing technical mastery of their chosen media. Sophomores take two required courses that introduce primary information about structure, form-making, idea development and translation, tool handling, and safety procedures. They also choose two courses in their field of interest to acquire and expand a vocabulary of technical processes.

Juniors begin to develop a personal direction and focused interests, while continuing to refine their vision and expand their technical, conceptual, and critical skills. Juniors and seniors are encouraged to participate in "theme" courses, which examine common aesthetic issues such as narrative, function in art and design, mixed media, installation, public art, and object and image. They also participate in advanced seminars, forums in which to discuss important issues in their chosen fields.

› katherine ingraham / metals / senior

› kalimah rahim / fibers / senior

Beginning in the junior year, students participate in the end-of-semester review process. Their work is evaluated by a 3- or 4-member faculty panel; visiting artists and graduate students often participate. By senior year, students focus their work to reflect personal perspectives and professional execution. Senior Seminar, a required professional practices course, provides students with the tools necessary to survive and flourish as working artists after graduation.

We offer five areas of concentration, all of them enriched by studies in the history of object-making, as well as by a vibrant program of topical symposia and visiting artists. Students in the department also learn about art and art-making through field trips to area studios, galleries, museums.

work independently toward a mastery of skills and the development of an individual style

ceramics

Students in the Ceramics program learn the basic techniques of handbuilding, wheel-working, moldmaking, glazing, and kiln-firing. The program includes work in ceramic casting, architectural ceramics, and clay and glaze materials. Students explore contemporary and traditional approaches in both ceramic sculpture and vessel-making. They have their own work tables in the ceramics studios; six large electric kilns and four large gas-fired kilns are available. Installations that incorporate multiple mediums and conceptual issues are part of the curriculum.

fibers

Fibers students learn both traditional and innovative techniques fiber structure, working in two and three dimensions, with an emphasis on creative approaches to design, use of media including computer applications, and technical information. A room dedicated to making paper, and the spacious facility allows for large-scale fiber work. The program includes weaving, surface design, hand papermaking, interlacing, dyeing, constructions, and collage.

glass

The Glass program teaches students technical processes such as glassblowing, hot pour casting, cold glass fabrication techniques, and kiln-related processes (fusing, slumping, and casting). The glass shed has separate rooms for hot glass blowing and for cold working, in a well-ventilated, well-maintained space.

metals

Metals students use the traditions of jewelry and metalsmithing as a foundation for the development of their own work. We cover traditional and contemporary methods of using tools. Construction and fabrication techniques are augmented with raising, lost wax casting, stonesetting, electroforming, enameling, and patination.

sculpture

Sculpture students begin training in technical processing including moldmaking, foundry, woodworking, and welding, as well as other materials and building processes in fibers, glass, and metals. We encourage students who elect to study figurative sculpture and anatomy to take studio courses in movement. Students interested in kinetic and/or multimedia works explore computer-controlled devices and other new technologies.

Media + Performing

film/video / photography / studio for interrelated media

More than any other area of the college, the Media and Performing Arts Department faces the challenge of responding to the ever-changing landscape of new technologies and their application to art-making. It is with the means of various 21st century media that students in the department find and give form to their visions.

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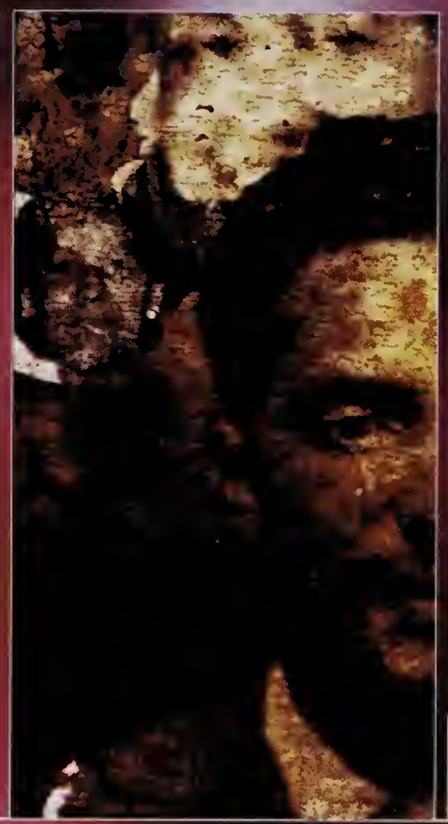
Arts

› theodore marrazzo / photography / senior



› christina robinson / photography / senior

› heather parker / photography / junior

give form to your vision

The department offers concentrations in photography, film/video, and interrelated media. Although these disciplines have their own histories, aesthetics, equipment, and technology, the faculty share a commitment to the use of media principally in the service of art.

film/video

The Film/Video major trains independent filmmakers and video makers in all genres: documentary, narrative, animation, and experimental.

MassArt is one of the few places in the country where students can pursue a curriculum of personal filmmaking and video making. We encourage students to experiment, to develop and refine a personal vision, and to reach a critical understanding of film/video history and the philosophy behind existing genres.

The production-oriented film/video area provides students with a strong foundation in the basics. Facilities include film and video viewing rooms, editing rooms, sound rooms, a wide array of equipment available for sign-out, and plenty of workspace.

The MassArt Film Society provides weekly screening of a wide range of films, often with the artist present for discussion. VideoFront, a group run with student participation, brings astonishing and often controversial films and videos to campus.

> ryan paddy / sim / junior

photography

The Photography Program teaches photography as a medium of self-expression. Our emphasis is on personal vision, experimentation, and an understanding of the history of photography and the body of criticism that surrounds it. We prepare students for a career in the photographic arts and introduce them to a wide variety of the necessary tools. We encourage the study of and respect for the medium's traditions and the exploration of new ideas and techniques.

The courses encourage creative, original and personal approaches to the medium. The faculty focuses on helping students develop as independent artists by encouraging them to work on their own, making projects, creating installations, and writing scripts.

Students explore the technical information appropriate to their course level and apply this to their productions. They view historical and contemporary video tapes, films, and documentation of multimedia art works, and develop a vocabulary with which to discuss their own productions and critique each other's work. Class time is used for technical instruction and production. Students mostly work on their own, but in several classes, students form crews for each other's projects. By shifting roles, they work as a team and solve problems creatively as a group.

The program provides a strong technical foundation. We teach techniques such as color, alternative printmaking, view camera, fine black and white printing, palladium printing, toning, Polaroid, multiple image making, and collage. Students can apply these skills in commercial environments.

Students follow a common sophomore program designed to give a firm technical and aesthetic background in black and white and color photography. Juniors use large format cameras. Digital Photography is required before the second semester of the junior year. Seniors come together in a year-long, seminar-style final portfolio preparation course.

The studios and darkrooms have 11,000 square feet of work stations, darkrooms with full ventilation, and gallery space. These facilities meet extremely high standards for worker safety, convenience, and optical quality. New printing facilities accommodate mural-size prints and nonsilver processes. With color processing and printing equipment, the facility is set up for artists working in either color or monochrome.

The A-4 Photography Gallery, located in the department, features changing exhibitions of the work of outside artists. We work with agencies and businesses to provide opportunities for students to work while in school-internships with the MFA, the Polaroid Corporation, and with various commercial photographers.

› mandy cory / photo / junior

› amy horniak / photo / senior

› jane critchlow / photo / senior

studio for interrelated media

The Studio for Interrelated Media [SIM] is the hardest area to characterize because it combines the study of many media. Unlike art curricula that stress skill acquisition in a particular medium, SIM is project- and idea-centered. If you want to extend boundaries-or break them-this program is for you.

SIM courses are organized into studios in which students present or perform work. The intention is to help students refine skills as artists. They then study the media necessary to realize the work.

Media and form are two of many aesthetic decisions that SIM artists need to make. Most important is the concept. The faculty is committed to helping students develop their concepts and to find and explore the media necessary to realize them.

SIM art overlaps and intersects with many other disciplines. Because the goal is to encourage students to invent and develop experimental art forms, new directions, and unusual contexts, we offer courses in all areas of media, ranging from spoken word, to web art and CD-ROM authoring, to interactive media and computer-controlled installations.

Sound art is a large part of the program. The electronic sound studio combines analog and digital recording and editing capabilities. Students can experiment with video equipment, stage lighting, a wide variety of sound equipment, computers, projection equipment, and analog electronic devices. They also run productions for visiting artists.

Students also can become involved in web design and web art. This work is usually for artistic purposes, but it prepares them for commercial work.

The annual Eventsworks festival is a completely student-run nonprofit organization for the arts. Students produce this month-long, city-wide festival in which they present their own work and run all aspects of the production: curating, directing the technical operations, handling mailing lists, and creating publicity.

› kristen rockett / photo / senior

› azlin perdomo / film / senior

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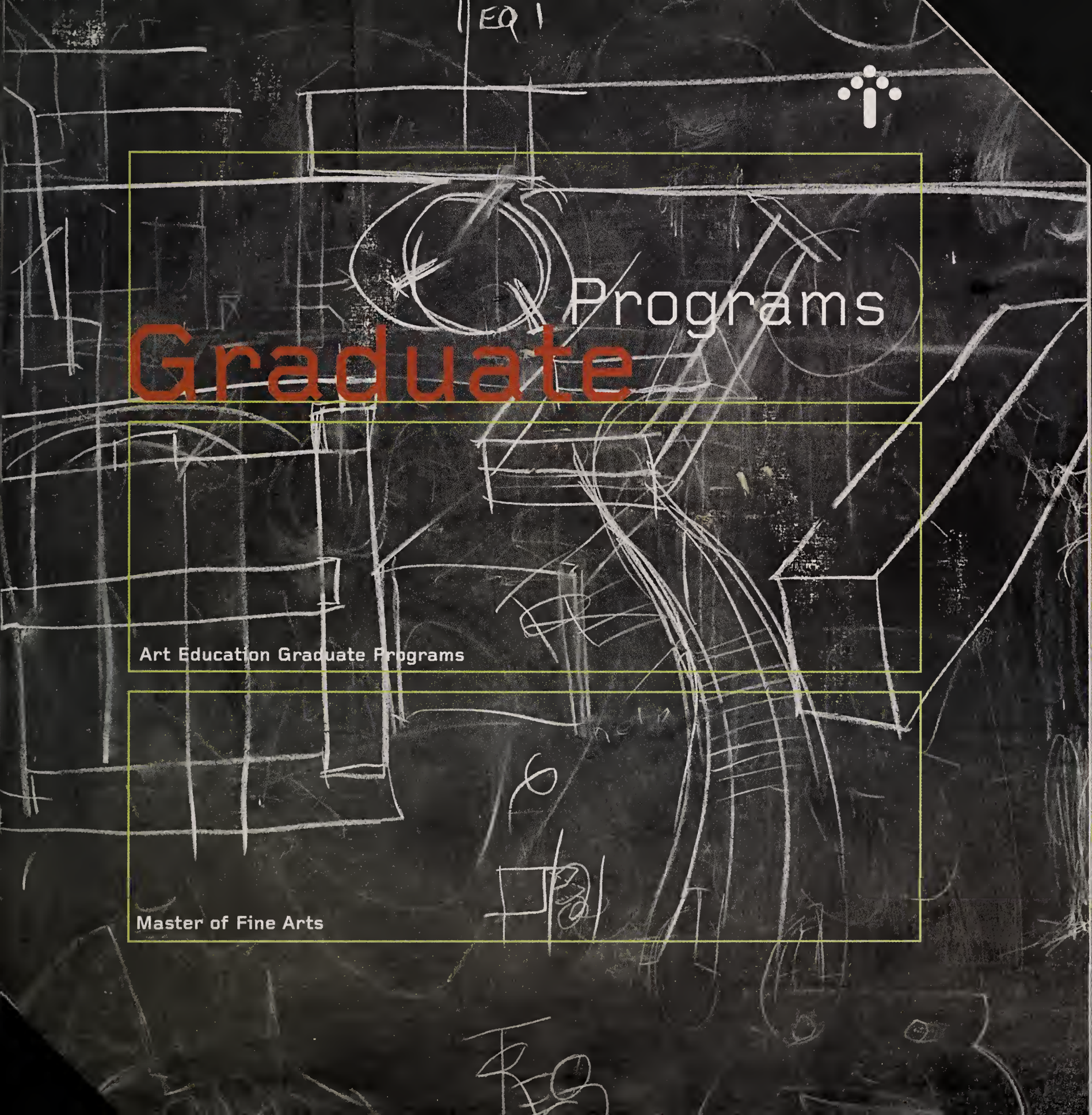


Graduate Programs

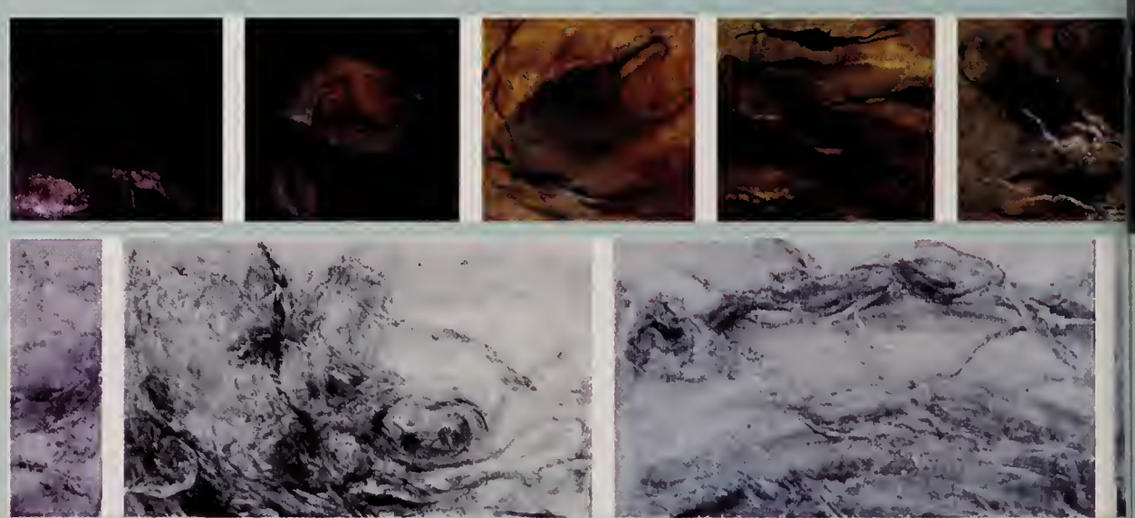
Art Education Graduate Programs

Master of Fine Arts

Art Education

Teacher Preparation Program / Master of Science in Art Education / Research Program / Artist/Teacher Program

The Art Education Graduate Program offers a varied schedule of programs for artists who teach or want to teach. Scheduling is flexible to accommodate different needs.



> sandra butler / art ed / msae

Graduate Program

> amy soderberg / art ed / msae

Teacher Preparation Program (post baccalaureate)

The Teacher Preparation Program is a 36-credit program that prepares for provisional certification with advanced standing as an art teacher in Massachusetts and 32 other states. The program is designed for students with strong studio backgrounds who want to work in schools, museums, social service agencies, or other venues for art education.

Students take core graduate courses and a block of undergraduate courses that correspond to the state standards, including studies in teaching methods, in the social context for education, and in the psychology of art. Students visit and teach in a variety of schools. Provisional certification requires 150 hours of student teaching; because students profit from additional experience, we require 300 hours in the classroom for teacher preparation candidates.

Students qualify for state certification on one level: pre-Kindergarten through grade 9 or grade 5 through 12. To become certified on both levels, students can do more student teaching and appropriate course work.

Teacher Preparation candidates must demonstrate studio competencies in areas specified by the Massachusetts Department of Education Standard 1 before they apply for the state teaching certificate.

Teacher certification in Massachusetts requires passing the Educational Certification Tests. Those tests are administered by the Commonwealth's Department of Education and are separate from the Art Education programs of the college.

With the exception of the student teaching semester, students can take courses on a part-time basis. They can complete this program in a year and a half.

Master of Science in Art Education

The Master of Science in Art Education (MSAE) is a 36-credit program. Students can specialize within the degree. The Research Program has a pedagogical focus on art, which leads to a written thesis. The Artist/Teacher Program concentrates on studio art and leads to an exhibition. Students in each program may also seek state certification in the visual arts.

The MSAE directs art educators toward an understanding of current pedagogical theory, a thoughtful analysis of their own aesthetic sensibility, and more depth in either research or studio practice. This program offers candidates considerable flexibility and requires a high degree of commitment.

Research Program

The Research Program is designed for students who like to write and want to explore an issue in art and education. This program provides a forum for art educators in any of the professions within the field to do meaningful and relevant research. Many students connect their research topics to their work situations; others explore new professional goals. Students use their research to enhance their expertise in an area of interest, increase their professional stature, change professional directions, explore the boundaries of a current job, or fulfill a general desire for greater professional insight. The art education field has a strong research tradition, and we encourage students to contribute to professional publications and other forums.

each student works with an advisor

Students take four required courses, two semesters of Graduate Seminar, and 12 credits of course work relevant to their thesis topic. The thesis is the final project for the degree. The required courses provide theoretical frameworks and experience in analyzing educational materials and writing.

Because thesis topics vary, the program is highly tailored. Each student works with an advisor to plan a program; we expect students to assume responsibility for developing their topics and finding resources. The program advisor helps students in their research, as does the Graduate Seminar. The program advisor meets with students regularly to help them select courses and independent studies, discuss deadlines, and review the progress of their research.

Artist/Teacher Program

The Artist/Teacher Program is appropriate for those who want to pursue graduate studies that combine studio practice, art history or aesthetics with course work in pedagogy. The program also qualifies students who are provisionally certified for standard certification to teach visual arts under Massachusetts guidelines. [Students who are not provisionally certified may enter the MSAE Extended Option and fulfill all academic requirements for both certificates.] Teacher certification in Massachusetts requires passing the Educational Certification Tests. These tests are administered by the Commonwealth's Department of Education and are separate from the Art Education programs of the college.

The Artist/Teacher Program focuses on the development of the student's studio work. Students develop a plan with their faculty advisor. Candidates also come together four times a semester for forums with visiting artists, slide lectures, critiques, and discussions. At the end of the specialization component, students enroll in the Artist/Teacher Seminar and develop their final exhibition. The seminar leader suggests supplemental work, structures critiques and reviews, and helps students further their critical skills and self-evaluation process.

The program includes a clinical field experience. Students who are currently teaching may use their own work place as research sites. Students who are interested in alternative education sites may work in museums, arts agencies, after-school programs, or alternative learning sites. State regulations for certification determine whether students teach in a school or in an alternative site. [This policy is subject to changes in the state's policy.]

photography /
film/video /
fine arts 2D /
fine arts 3D /
design /
studio for /
interrelated media
Master of
Over the last decade, the MFA Program at MassArt has become one of the country's leading graduate schools. Our unmatched facilities, renowned faculty, and roster of exhibitions and presentations provide remarkable opportunities.
visit us online: www.massart.edu

> matthew noonan / painting / mfa

Fine Arts

> megumi naitoh / sculpture / mfa

> stephan jacobs / photography / mfa

CORE CURRICULUM

› **The Graduate Seminar** Students examine two areas of interdisciplinary practice: the intersection of contemporary practice and theory, and areas of overlap between media in our contemporary visual culture.

› **Graduate Contemporary Art** This rigorous course examines and provides an in-depth grounding in assorted critical perspectives.

We offer six concentrations—five in fine arts and one in design (including a part-time track.) Fine arts students share classes, and all students interact in an intense, intimate setting.

International artists and designers enter the program, drawn to the stimulating community in Boston, its challenges, opportunities, and potential rewards. The average age of graduate students is 27-29.

Fostering a sense of community and continuity is crucial in any graduate experience. Our faculty welcomes the challenge that graduate students offer and are committed to working closely with them. The curriculum is constructed to ensure that students select courses and advisors to meet their needs and that group interactions occur regularly.

An exceptional roster of visiting artists and designers provide a constant source of compelling ideas, images, and artifacts to consider.

Preparation for college teaching can be an important graduate experience. We provide extensive support for potential college teachers, and our graduates have achieved remarkable success in this field.

An exceptional roster of visiting artists and designers

› **The Major Studio** Students meet weekly, for a minimum of 3 hours, with their Major Studio Advisors, interact with visiting participants, discuss and critique work, and travel to relevant venues.

› **Benchmark** The relationship between visual practice and writing is examined in artists' writings, catalog and exhibition copy, criticism and theory.

› **Review and Thesis Boards** At the end of each semester, students present studio work to faculty, student, and visiting reviewers. At the program's conclusion, a thesis review is conducted.

> kevin vereecke / photo / mfa

Photography

The teachers in the Photography Program provide a rigorous analysis of images and image-making. They include Barbara Bosworth, Frank Gohlke, Andrea Hoelscher, Laura McPhee, Abelardo Morell, and Nick Nixon.

Students pursue work deriving from photography, including documentary, installation, digitally altered, video, and mixed and multimedia options. State-of-the-art facilities are available for this work, including a nonsilver darkroom, color and large format printers, a Polaroid 20x24" camera, assorted photographic equipment, and computer facilities.

Many graduates of this program have published their work and received prestigious awards.

Film/Video

The Film/Video Program is coordinated by Mark LaPore and Erika Beckman and is committed to avant-garde film and video practice. Jackie Goss, Saul Levine, and Robert Patton-Spruill also work with students.

Applicants' portfolios must demonstrate the skills and vision necessary to pursue independent work at the graduate level.

Graduate resources include a DVD camera, a Steinbeck editing suite, and a Media 100. Additional screening rooms, sound studios, and assorted equipment are also available.

The MassArt Film Society's weekly screenings and visiting artists complement this program.

Fine Arts 2D

The 2D Program provides an intensive environment for painters and printmakers in rigorous pursuit of their work. Roger Tibbetts coordinates this program.

Visiting artists interact biweekly with students, presenting their work, visiting their studios, and participating in informal discussions. Three additional lecture series complement these visits.

On a weekly basis, students present and discuss their work and respond to student and faculty comments. Along with the review boards, these critiques promote an ongoing and evolving commentary about the work.

This program is selective, admitting less than 10% of the applicants. Successful applicants typically have developed portfolios after completing their undergraduate studies.

> jeffrey freedner / painting / mfa

> ben thompson / sculpture / mfa

Fine Arts 3D

The 3D Program provides a unique environment for a diverse group of artists. Students come here to work in their own field (and across media) and to interact with committed artists. Some model and cast objects, while others devise virtual entities, incorporating kinetic, interactive, or even robotic elements. In recent years, Boston has become a hot-bed for computer-generated art. MassArt plays a key role in this development.

The challenge is to develop an appropriate plan of action, select necessary courses, and work with advisors who can provide assistance.

Design

The Design Program is uniquely poised to help professional designers enhance their knowledge of this rapidly changing field. In the past three years, Jan Kubasiewicz has devised a curriculum grounded in print media that investigates dynamic, interactive, and multitiered information design through hands-on work and discussion of the social and economic consequences of change.

Applicants have at least 2 years' experience in a design-related field. They have diverse aesthetic, technical, and professional backgrounds. Working individually and in teams, they share and build skills.

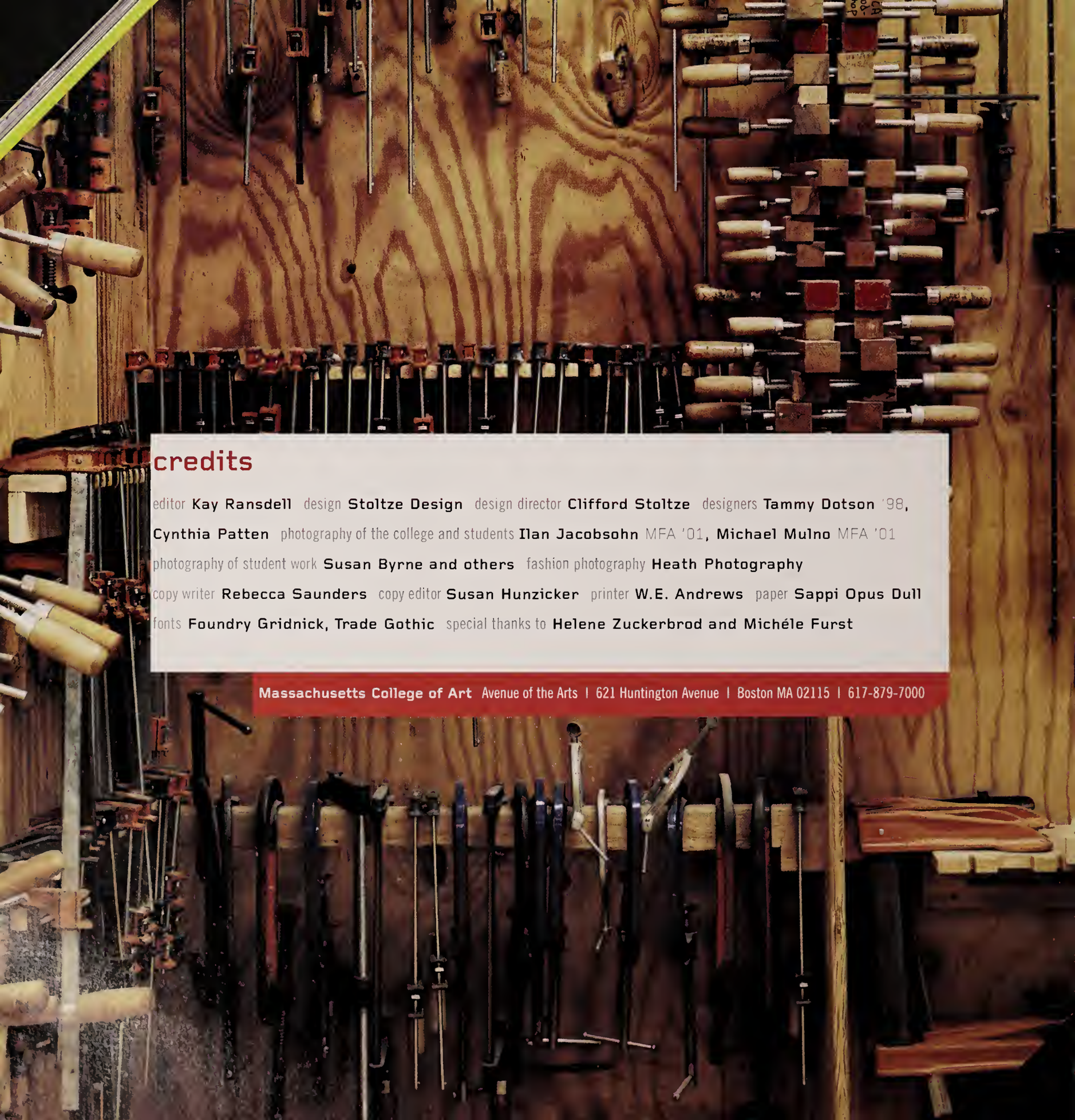
Studio for Interrelated Media

The SIM program provides a unique environment for artists to determine their own aesthetic and creative context. Students work individually and collaboratively in a range of media and presentation formats. They determine the direction of their weekly Major Studio, including its interactions, guest participants, and extra-curricular components.

The faculty includes Dana Moser, who teaches computer-controlled media, video production, and Internet art, Leila Daw, who is involved with myth, ritual, and public art projects, Donald Burgy, one of the pioneers of conceptual art, and John Holland, an electronic music composer and sound artist.

MassArt's fabrication and technical resources and Boston's prominence as a hub of high technology art ensure that the cutting-edge artists, theorists, and educators complement the creative environment.

> natalie watson / painting / mfa



credits

editor **Kay Ransdell** design **Stoltze Design** design director **Clifford Stoltze** designers **Tammy Dotson** '98, **Cynthia Patten** photography of the college and students **Ilan Jacobsohn** MFA '01, **Michael Mulno** MFA '01 photography of student work **Susan Byrne and others** fashion photography **Heath Photography** copy writer **Rebecca Saunders** copy editor **Susan Hunzicker** printer **W.E. Andrews** paper **Sappi Opus Dull** fonts **Foundry Gridnick, Trade Gothic** special thanks to **Helene Zuckerbrod and Michéle Furst**

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